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ABSTRACT

A course in introduction to music emphasizing modes and forms is presented. The approach used is a laboratory one in which pupils will develop skill in playing string instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form. Course objectives include: (1) The pupil will select the title of a familiar melody heard from a list provided; (2) The pupil will identify the performing medium by ear; (3) The pupil will determine by ear if an example contains a complete cadence, an incomplete cadence, or no cadence; (4) The pupil will properly tighten, rosin and loosen bow; (5) The pupil will play rhythmic patterns on the open strings; (6) The pupil will play simple melodies which will utilize several bowing techniques; and (7) The pupil will demonstrate proper left hand position while performing three different finger patterns on each string in both half and first positions. Course content covers: (1) development of performance skills, (2) major scales, major and minor chords, and (3) forms. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 499 783

MUSIC

BEGINNING STRINGS

INSTRUMENTAL TECHNIQUES - STRINGS

5642.3-4

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

INSTRUMENTAL TECHNIQUES - STRINGS

COURSE NUMBER 56423-4

MUSIC - BEGINNING STRINGS

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DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 783

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Instrumental Techniques - Strings

II. COURSE NUMBER

5642.3-4

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing string instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES

Pupils may have developed skills needed for specific courses prior to entering a middle, junior or senior high school. If so, they should be placed in courses appropriate to their development. Consideration needs to be given to pupil's knowledge, performance skills, and motivation for study in determining appropriate placement for instruction.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupil will select the title of a familiar melody heard from a list provided.

2. The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.

3. The pupil will determine by ear if an example contains a complete cadence, an incomplete cadence or no cadence.

4. The pupil will identify fundamental dynamics markings, symbols and terms.

5. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

6. Given a staff-notated example, the pupil will indicate any pitch discrepancies in an example heard.

7. Given several samples of staff notation, the pupil will select the one matching an example heard.

8. Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from a group provided.

9. After hearing the melody performed, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

10. Given a staff-notated example, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

11. Given a familiar melody in staff-notation, the student will select the title from a list provided.

B. Performance

1. The pupil will properly tighten, rosin and loosen bow. He will demonstrate maintainance of the entire instrument including cleaning strings and bow hair. He will properly tune the instrument using the piano as a guide.

2. The pupil will play rhythmic patterns on the open strings which include whole, half, dotted half, quarter and eighth notes and their corresponding rests by both rote and notation. Time signatures will include 4/4, 3/4, and 2/4 meter.

3. The pupil will play simple melodies which will utilize the following bowing techniques: detache' (above middle, below middle, and whole bow), Martele' (above middle, below middle, and whole bow), slurs, spiccato and pizzicato (keeping bow in right hand).

4. The pupil will demonstrate proper left hand position while performing three different finger patterns on each string in both half and first positions. These patterns will be performed at a speed of at least one tone per second.

5. The pupil will demonstrate knowledge of key signatures by playing selected melodies in the keys of "C", "G", "D" and "F".

VI. COURSE CONTENT

A. Development of performance Skills

(These fundamentals will be stressed greatly at first until they are mastered, then continue to develop concurrently with musical concept development.)

1. Logistics:

Adjustment of bow
Adjustment of bridge
Changing of strings
Care of instrument - daily, monthly.

2. Tone:

Grip of bow
Right hand position
Bow control

3. Pitch:

Left hand position - finger position (half and first positions)
Tuning of instrument (use of pegs and tuners)
Left hand finger placement
Ear training through melodic dictation

4. Articulation:

Bowing
- Martele' and Detache' (above middle, below middle, and whole bow)
- Slurs
- Accents
- Staccato
- Spiccato

Pizzicato

5. Dynamics - Meanings and Symbols

Piano
Forte
Mezzo (combinations)
Crescendo
Decrescendo

6. Review of staff notation reading skills

7. Rote drills on rhythmic patterns

B. Find missing key signatures

The pupil will develop awareness of the function of the key signature and skills in notating and playing desired effects.

C. Major scales

The pupil will develop skill in performing, notating and identifying major scale patterns.

D. Major and minor chords

The pupil will identify the difference between major and minor through listening to selected chords and melodies.

E. Forms

Concurring with other sections, identify two-part, three-part and theme and variations forms in appropriate melodies.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in Section VI. Every piece of music used should be selected for specific musical purposes, which should be explained in the teacher's guide.

First Week - Care of the instrument - film strips, discussions and demonstrations

- Identify open strings from the staff
- Proper posture and correct hand positions for instrument and bow
- Bowing - open string patterns

Second Week - Belwin <u>String Builder</u>, book I, pages 2, 3, 4 and 5 (Records are available)

- Making Music Your Own-7-Text - Chapter 3 (Rhythm)-
  use Records which accompany text
- Bowing Techniques - Detache' and Martele'

Third Week - String Builder pages 6, 7, 8 and 9
- Bornoff's finger pattern # 1 in first-position
- Making Music Your Own-7 Chapter 4 (Beats, Meter and
  Tempo) use records
- Bowing Techniques - pizzicato and spiccato

Fourth Week - String Builder - Pages 10, 11 and 12
- Belwin Early Etudes for Strings, Nos. 1 and 2
- Bornoff's finger pattern #1 in half-position
- Bornoff's finger pattern #2 in first-position
- Making Music Your Own-7 Chapter 5 (Melody)-use records

Fifth Week - String Builder - Review pages 2 through 12
- Early Etudes - Page 3 - discuss 3/4 meter
- Bowing - Slurs - open strings
- Bornoff's Finger pattern #2 in half-position
- Bornoff's Finger pattern #3 in first - position
- Review all bowing techniques studied
- Making Music Your Own Chapter 6 (Harmony-cadences-
  Major-Minor) use records
- The key of "G" - finger pattern #2 - first-position

Sixth Week - String Builder - page 13
- Early Etudes - pages 4 and 5
- Review Slurs
- Belwin First Program for Strings pages 3 and 4 - Ex-
  plain individual parts-melody and harmony

- Making Music Your Own Chapters 7 and 8 (Form) - use records
- Bornoff's finger pattern #3 in half position
- The Key of "F" - use finger pattern #3 in half position

Seventh Week
- String Builder pages 14 and 15
- Belwin Duets for Strings Nos. 1, 2 and 3
- Early Etudes - Page 6
- First Program - pages 5, 6, 7 and 8
- Discuss Dynamics
- Making Music Your Own Chapter 9 (Tone Color) - use records
- Tuning - use piano as guide. Have students attempt to tune. Open strings using fine-tuners only. Do not allow students to use peg!!
- Key of "C" finger pattern #2, first position on "G" string and finger pattern #1, first-position on "D" and "A" strings

Eighth Week
- String Builder pages 16 and 17
- Duets for Strings No's 4, 5, 6 and 7
- Early Etudes - page 7
- First Program - pages 9, 10 and 11
- Key of "D" - use finger pattern #2, first-position
- Making Music Your Own - Chapter 10 (Instruments of the Orchestra) Use records
- Self-tuning - explain tuning by fifths (Basses excepted) - use fine-tunes only

- Notation - notes and rests on staff - written and oral dictation

Ninth Week - String Builder - pages 18 and 19

- Duets for Strings - No's 8, 9, 10 and 11
- Early Etudes - page 8
- First Program - pages 12, 13, 14, 15, 23 and 24
- Making Music Your Own - Chapters 11 and 12 (theme and variations)
- Review all finger patterns in half and first positions
- Review all bowings
- Review all terms
- Review tuning
- Review Notation
- Assessment - written, oral and performance to cover quinmester work

VIII. RESOURCES FOR PUPILS

Books:

Applebaum, Samuel. Duets for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. Early Etudes for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. First Program for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. String Builder, Book #1. New York: Belwin, Inc., 1960.

Eisman, Lawrence; Jones, Elizabeth; and Malone, Raymond. Making Music Your Own - 7. New Jersey: Silver Burdett Company, 1968.

Fracht, Albert J. The Violinists Handbook. California: California Music Press, 1969.

Kurutz, Marion and Reever, Grace. Music Fun, Book #2. New York: Kenworthy Educational Service, Inc., 1964.

Lorrin, Mark. Dictionary of Bowing Tonal Technics for Strings. Miami: Folk World, Inc., 1968.

Field Trips:

Local symphony and band concerts

IX. RESOURCES FOR TEACHERS

Books:

Applebaum, Samuel. Duets for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. Early Etudes for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. First Program for Strings. New York: Belwin, Inc., 1963.

Applebaum, Samuel. String Builder, Book #1. New York: Belwin, Inc., 1960.

Bornoff, George. Finger Patterns. New York: Robbins Music Corp., 1958.

Eisman, Lawrence; Jones, Elizabeth; and Malone, Raymond. Making Music Your Own - 7. New Jersey: Silver Burdett Company, 1968.

Fracht, Albert J. The Violinists Handbook. California: California Music Press, 1969.

Kurutz, Marion and Reever, Grace. Music Fun, Book #2. New York: Kenworthy Educational Service, Inc., 1964.

Lorrin, Mark. Dictionary of Bowing Tonal Technics for Strings. Miami: Folk World, Inc., 1968.

Catalogs:

Educational Record Sales Catalog - New York

Contains records, filmstrips, projectuals, tapes and cassettes.

Suggested projectual list:

Common Rhythmic Patterns

Dynamic Marks

Four-Beat Conducting Pattern

Introducing the bass and C clef

Introducing Time Signatures

Major and Chromatic Scales

Notation of pitch

Review of Pitch Notation

Rhythmic Symbols and Their Proportional Values

Tempo Marks

Three-Beat Conducting Pattern

Two-Beat Conducting Pattern

Instructional Materials Catalog - Dade County

Suggested film list:

Brahms and His Music. Coronet, 13 Min. - color - 1-12072

Instruments of the Band and Orchestra (Strings). Coronet, 10 Min. B & W - 1-04328

Little Fugue in G Minor. Teaching Films Custodians, 5 Min. B & W - 1-04303

New York Philharmonic Orchestra. World Artists, 12 Min. B & W - 1-04304

Young Performers (Part I). Southern Bell, 20 Min. B & W - 1-30824

Young Performers (Part II). Southern Bell, 22 Min. B & W - 1-30826

Audio Visual Teaching Materials (Music) ESEA mh/gm - 711 - Pleasantville, New York

Field Trips:

Local symphony and band concerts

Film Strips:

Instrument Care (Violin and Viola, Cello and Double Bass). Encyclopedia Britanica Films, Inc., 3 filmstrips - #11403 - C-SI

Pictures:

Instruments of the Orchestra (Teacher's presentation kit). J. W. Pepper and Sons, Inc.

X. ASSESSMENT

Course offerings must be assessed in terms of their own objectives. Assessments may involve such procedures: use of standardized tests, self-designed test (written, oral and performance), teacher observation, student interview and group discussion.